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Two other specimens (first and second on the plate), are of black opaque glass, although the iridescence with which they are covered gives an impression respectively of gray and silver and brown and yellow hues. In these the feather pattern has been excavated in the surface of the glass and filled—in one specimen, the first on the plate, from the Ford Collection—with a yellowish white pigment which has softened with time and now could readily be picked out. In the second specimen, said to have been found at Cameiros, Rhodes, rods of blue-grey glass have been wound spirally around the bottle, while the more shallow cutting-out of the feather pattern is filled with grey and white paste. This technique was used in Egypt and the Eastern Mediterranean in later times; the vase was fired after being thus decorated, which gave the finished surface a smooth, homogeneous solidity somewhat resembling that obtained by the older process. But to-day, in these more common examples of the Mediterranean trade, it is often easy to scrape off the decorations softened with time, and needless to say in none of these specimens does the decoration go through the body of the vase.

The third bottle on the plate—said to have been found at Olbia, Southern Russia—is entirely superficially decorated with deep yellow and silvery iridescent chevron lines.

The whole series is interesting in the variety of techniques presented, as well as in the contrast which the dull quality of the glaze and coloring presents with the hard brilliant products of Egypt and Rome.

S. Y. S.

## NOTES

COVER DESIGN—The new cover design used with the October number of the BULLETIN was drawn by Stanley Zbytniewski, a pupil of the School.



CHANGES—During the summer the Frishmuth Antiquarian Collection has been gathered together and installed in the basement rooms, at the northeast corner of Memorial Hall. In the room on the main floor made available by the removal of a portion of this collection the collection of musical instruments has been installed. Along the south wall of the East Gallery where the musical instruments were displayed, the collection of American Pottery and Porcelain, which occupied two rooms at the north side of the building, has been arranged. Better light is thus obtained for this collection, which in its new location is in better classification.



ORIENTAL RUGS—A collection of Oriental rugs, lent by Dr. F. D. Gardiner, has been installed on the walls of the East Gallery. It consists of seventy-two pieces, representing four distinct geographical divisions—Caucasian, Turkish, Persian and Turkoman. Nearly every weave of merit is represented, ranging through a period of several centuries.

SCHOOL NOTES—A good indication of the increasing influence of the School is found in the prominent part its graduates play as contributors to the publications which are devoted to industrial art. In a recent number of the "Keramic Studio," for example, five of the sixteen contributors whose work was published were former pupils of the Pennsylvania Museum and School of Industrial Art.

Mr. Howard Fremont Stratton, Director of the Art Department, spent the summer in Italy, making arrangements for the courses to be followed by the holders of the foreign scholarships recently established for our graduates by Mrs. James Mifflin and Mrs. Joseph F. Sinnott. The concentration of the exhibits of the two hundred and forty-five art and industrial schools of Italy, and the Government displays of most of the other nations of Europe in the great Exposition at Rome and Torino, facilitated the closest comparison of the work, and presented an admirable opportunity to obtain the personal views of the different educators and to observe the effect of the teaching upon the industrial productions, of which there were innumerable instances.

As the object in sending advanced pupils or workers from this School is to give them not only the advantage of studying the successive periods of the development of industrial art in Italy—Etruscan, Greek, Roman, Byzantine, Romanesque, Gothic and Renaissance—but to enable them to acquire practical means of execution from such examples as embody the best methods of the past (the present Italian production being an arid waste of extraordinary skill, in fruitless efforts to invest materials with unnatural qualities), certain establishments conducted by the best artist-artizans are to be made use of for special work. The Museums are at the service of the students, and the Directors are eagerly disposed to facilitate the study of the collections.

Florence will be the central point from which the work of the scholarship holders will be directed, as it offers the best opportunity for the study of the highest type of craft work, and the conditions under which the students could live are the most favorable for their comfort and health. Pisa, Siena, Faenza, Bologna, and many other highly individualized smaller cities are within easy reach.

It is likely that two former graduates of the School will be sent at the end of this coming term to begin the experiment of the selective study of the industrial arts of antique and mediæval Italy.

Through the generosity of the Associate Committee of Women a large number of reproductions of subjects selected by the teachers of the Art Department was purchased. These consist chiefly of Byzantine, Etruscan and Renaissance objects or architectural features, made by the Signa Company.

Mrs. John Harrison made a contribution of a fac-simile of the finest of the bronze Pompeian vases, and the fountain figure of the Faun with the wine-skin, both now being executed at the Museum by Umberto Marcellini, the best modeler and founder in Naples.

From a small School fund available for the purpose, a collection of photographs, prints, stuffs and other models, for the use of classes, was secured, most of these being exhibits made at the Exposition by the different countries, and representing some phase of their art development.